

DIME NOVEL ROUND-UP

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A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

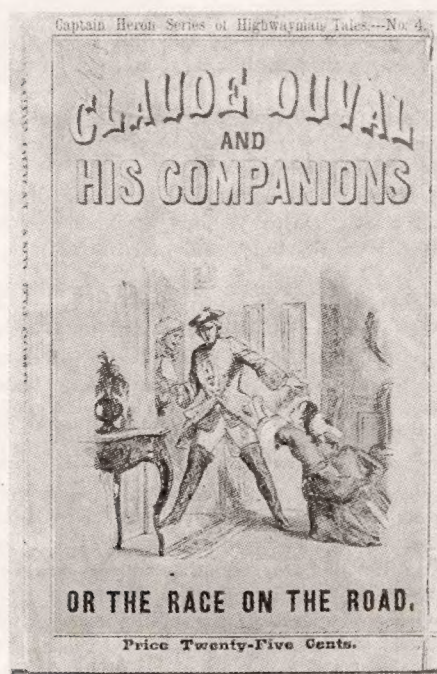
Vol. 48, No. 3

June 1979

Whole No. 537

Jean Ray Last and Greatest of the Dime Novelists

By Ross Craufurd



DIME NOVEL SKETCHES NO. 209

CAPTAIN HERON SERIES OF HIGHWAYMAN TALES

Publisher: Dick & Fitzgerald, 18 Ann St., New York, N. Y. Issues: 7 (highest number seen advertised). Dates: 1863 (No. 4 shows copyright date of 1863). Schedule of issue: Not known. Size: 9½x6". Pages: 112. Price: 25c. Illustrations: Colored cover with yellow border, 4 black and white inside illustrations. Contents: See list of titles elsewhere in this issue.

Jean Ray Last and Greatest of the Dime Novelists

By Ross Craufurd

Jean Ray, born Raymond de Kremer, at Gand, in Belgium, on July 6, 1887, could well have been the hero—or villain—of a dime novel himself. Instead, by a singular set of circumstances he became the last, and easily the greatest, of the dime novelists themselves.

The word "greatest" is used advisedly, because before, during and after his incursion into dime noveldom, Jean Ray was also writing a stream of fantastic tales that have been compared to the work of Poe and Lovecraft.

As a youth, Jean Ray took to the sea, and in the early days of prohibition was a rum runner. Then followed a period of working the waters of south-east Asia and the South Seas in the tramp steamer *Fulmar*. The main object of business was trading in illicit mother of pearl, with, it has been hinted, a bit of piracy on the side. After that, a few years sailing the Caribbean in an auxiliary powered schooner, smuggling goods and people. With eyes that glowed in the dark, and a bullet scarred chest, he was known as Tiger Jack. For exotic good measure, he spent a couple of years as a lion tamer, and worked the fairs in Europe with as many as eight lions and tigers. And all this while he was also writing stories that were to make him famous in France and Belgium.

In 1934 Jean Ray was conducting the Belgian weekly *Bravo* when an Amsterdam publisher asked him to translate a series of Sherlock Holmes pastiches from German into French.

These stories were being issued under the series heading "Harry Dickson, the American Sherlock Holmes." Harry, however, although American by birth had passed most of his life in England, and had his offices, not unnaturally, in Baker Street.

The Holmes pastiches had been first published in Germany starting around 1907. There were about 250 of them, and they enjoyed great popularity, being translated into Spanish, Swedish, Italian and some into French. The Spanish and Italian versions were reprinted many times, even into the 1950's. The format was similar to New Nick Carter Weekly, with lurid colored covers painted by the German artist Albert Roloff. These covers are extremely dramatic and are as good as any dime novel covers I have ever seen. Unfortunately, the stories did not match the covers in interest, being written in a pretentious, ultra-refined style that made them slow-moving.

About the beginning of World War I some of these were appearing in France under the series title "Dossiers Secrets du Roi des Détectives" (Secret Files of the King of Detectives). During the course of the war the French government sequestered the property of the publisher who was German. After

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the war this property was auctioned to various buyers. That is how the plates used for the Harry Dickson series wound up in Holland, but the publisher did not have French translations for all the stories.

Instead of translating, Jean Ray preferred to write entirely new stories. The only concession to the originals was that he had to write in one incident that would fit the cover illustration. This he did, with frequently surprising results. Another surprise to readers must have been the 1910 period costumes and appurtenances depicted on the covers, because the new stories were contemporary to the 1930's with airplanes, radio broadcasts, fast cars and even the fourth dimension figuring in the plots.

For four years, until 1938, Ray wrote two Dickson stories a month. Then publication became monthly until May, 1940. In all, he wrote 99 dime novel length stories, and 40 shorter stories. This was strictly spare time work. He later said that he wrote each of the longer stories in four hours, working from eleven at night until three o'clock in the morning. If true, this is not only fast writing, but also fast typing at the rate of 20 pages an hour—better than 80 words a minute.

Before describing the Dickson stories themselves, it is necessary to give some idea of Jean Ray's principal writings. These were collected and republished beginning in the 1950's, by the Belgian house of Marabout. Suddenly they became very popular, with great critical acclaim. Some were dramatized for films and television.

Certain of them must be classed among the finest works of imagination in any language. "The Shadowy Street," set in the 1840's, tells about a crack in space that admits invisible, blood-thirsty beings into a certain quarter of Hamburg which they depopulate by one brutal murder after another. "The Mainz Psalter" takes its title from a ship of the same name which literally sails out of this world into another, terrifying world of intelligent sea monsters inimical to the crew. "The Marlyweck Cemetery" moves about London in elusive fashion, claiming for its own anyone who has been able to visit it. "The House of Storks" is alive, and feeds upon, digests and eliminates humans.

Ray's masterpiece, the novel "Maupertuis," is about another mysterious house, whose inhabitants are the embodiments of the gods of the Greek pantheon. Enfeebled by lack of worshippers, they have been subjugated by a seventeenth century magi who has imprisoned them in human-seeming envelopes. At certain times some of their old powers return with devastating results.

In spite of the comparisons which have been made between his work and the work of other writers of the macabre and fantastic, Ray had his own very personal style of writing—deceptively easy, natural, at times colloquial, yet studded with unusual words and with touches of grim humor.

With the imagination and talent which he possessed, one would expect his dime novels to be something special. And that is what they are—very special. They are still dime novels, with all the action and miraculous escapes from certain death that the genre demands. But they are Jean Ray dime novels with one strange mystery after another.

However, of necessity they differ from his other work in one important respect. There the elements of fantasy, the supernatural, magic, vampirism and lycanthropy spoke for themselves and needed no other explanation. But when Jean Ray introduced these same elements into a Harry Dickson they had to be justified in natural, rational terms. The solutions are always ingenious, although some of them require a certain suspension of disbelief. But that is a quality that the reader of any dime novel must have, if he is to



enjoy his treat.

Jean Ray's Harry Dickson was a man of youngish middle-age, a pipe smoker, quick in mind and body. He was a savant, well-known in scientific circles, and maintained his own laboratory in his Baker Street quarters. Naturally, he was an authority on rare poisons, and steeped in the lore of esoteric cults and ancient civilizations. When he had to consult the reading room of the British Museum it was usually to confirm his own well grounded suspicions regarding a strange case. And yes, he was a master of disguise.

Professionally, he was held in the highest esteem by Scotland Yard, and at times was called on to assist that organization when its best efforts had failed. Officials at top levels of government also sought his help in matters of national security, placing whatever aerial or naval resources he might require at his disposal.

His assistant, Tom Wills, (the assistant of Sherlock Holmes in the German originals was Harry Taxson) was young, eager, and intelligent. Befitting his youth, he had an eye for a pretty face, and when the necessity arose was successful in his female disguises.

The England which Jean Ray created as a background for Harry Dickson's exploits was somewhat unique, abounding in strange place names and even more singularly named characters. He must have been an admirer of Dickens because the Ray dramatis personae included such people as the Misses Chickenstalker and gentlemen named Piffney, Tapple and Trunch. Dickens would have been proud of them.

Ray was a master in creating an atmosphere of impending horror whether it might be in London's dockland, in a lonely marsh or in the approach to a dark country house. And the element of surprise induced by unusual circumstances is evident in all his stories.

If this seems to be just too perfect, it is necessary to admit that there is one flaw. In some of the Dickens, reference is made to imprisonment in Newgate and executions at Newgate. The last execution at Newgate took place on May 26th, 1868; Newgate was closed as a prison in 1882 and the old building was demolished in 1907.

And, at last, here is something about the stories themselves.

* * *

On a lovely May evening, the inhabitants of Marlwood were astonished and enchanted by an angelic voice singing a haunting and unknown song. The voice, perfect and sweet, might have been either male or female. Thus began the affair of "The Vampire Who Sings." When the good folk went into the forest to seek the source of the voice they found the body of Mr. Jinkle, celebrated art bookbinder, with his throat cut.

That discovery led to Harry Dickson being called to Marlwood, a sleepy, ancient little town buried in the west of England. After he arrived the Vampire sang again . . . and again . . . and again. Each time there was a new victim. Mr. Pritchell, the mayor, killed in the town hall; Judge Taylor, found in a deserted forest castle; Sir Cruckbell, in his own manor. And Dickson was on the trail, at times almost close enough to touch, but miraculously the Vampire eluded him. The dénouement takes place in the town theater, when the song is heard again just as the second act is ending, and Jenny Prettyfield, the star, rushes into the cellar and there is found dead, lying at the feet of a mad monster of a man who is chained to the wall. This is the scene depicted on the cover.

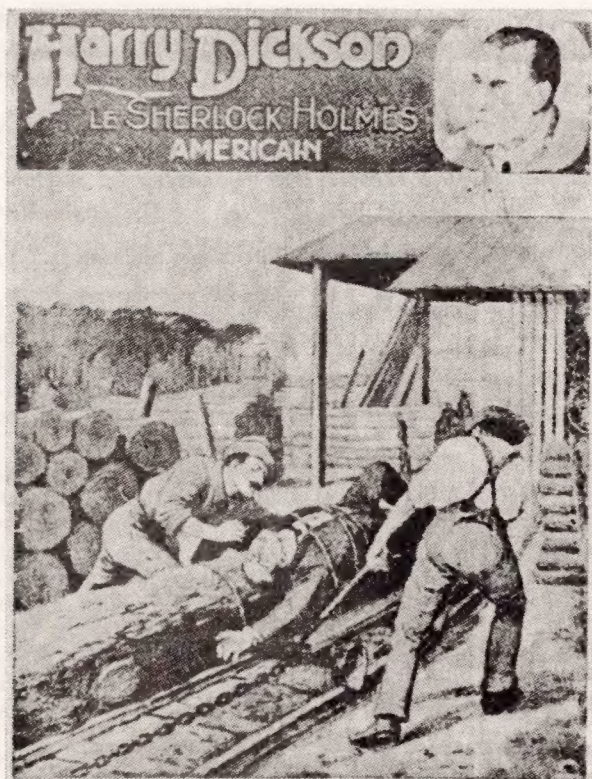
Dickson had anticipated that the Vampire would be there, and had instructed Tom Wills to heat up a pot of rabbit's blood so that the aroma would spread through the theater and cause the Vampire to sing, for it was the smell, and not the sight of blood that acted upon him.

What had Dickson discovered? That under the feudal town of Marlwood ran a labyrinth of connecting corridors that also led to the forest. This, too, was known to Jenny Prettyfield, who had each of the victims as a lover and found this excess embarrassing. So it was simple for her to arrange a rendezvous with each in turn at different places and then disappear unseen after the throat cutting. Each time she killed she took with her the monster, her idiot and mistreated son, who sang when he smelt the blood she shed. But at the end he killed her.

* * *

A lighted window in the miserable old building showed a bent figure stuffing papers into a valise, and erasing chalked equations from an enormous blackboard before putting out the light and leaving the room. The two detectives, watching from a window in a nearby building, were fascinated because this was the celebrated Dr. Drum. Some minutes later, they entered the house they had been watching. It was completely empty, and the room they had seen lighted was bare, covered with untrodden dust and had never possessed either a blackboard or electricity. Suddenly a light went on the very room they had just used in the building opposite. And there, again was Dr. Drum, with his blackboard, valise and papers. Just then, a shot sent them diving to the floor.

Could it be true that Dr. Drum, the mysterious mathematician, had really



mastered the secrets of the fourth dimension, and could move himself through space and time, thus opening up unlimited possibilities for criminal acts?

The words of a dying madman gave Harry Dickson a clue in the Drum case. Following it led to taking over a rare bird shop in Bendall Street, then to a deserted factory in Illing; from there to Willesden Cemetery where the dead madman came to life, and at last to a water tower in dockland. Trapped in the tower, Dickson and Wills found themselves in the power of Dr. Drum and imprisoned in a diving bell. Released by the madman, they discovered Dr. Drum's fabulous aviary of stuffed birds—birds stuffed with high explosive. The holocaust which followed destroyed Drum, and is shown on the cover of "The Mysterious Studies of Dr. Drum."

In pursuing Drum, Dickson had discovered that the lighted room episodes were illusions produced by a highly sophisticated optical system that projected an image of Drum and his surroundings where he wished. As for Drum himself, he was really the finest counterfeiter in the world. The Bank of England itself could only detect his notes through serial numbers that duplicated those in their possession. For years, working anonymously, Drum had blackmailed the bank into allowing him to issue 50,000 pounds of his own notes each year without its taking any action. Otherwise he threatened to flood the world with his notes, and thus wreck the British currency and economy.

* * *

From its cover and title, one would anticipate that "The Devil's Bed" would be another version of the famous Wilkie Collins story, "A Terribly

Strange Bed." Not so—it's one of Jean Ray's very own.

The cover depicts a bedroom with a canopied bed. The canopy, suspended on a rope, has fallen upon the bed itself with crushing force. A man armed with a pistol is coming down the rope. Another figure, pistol at the ready, is seen in the doorway. And the object of all this attention is a defenseless man in the center of the room.

The threatened one, John Grestock, had just returned to his ancestral home, Castle Limmock. The castle, which was almost completely in ruins, except for this strange bedroom. His attackers, foreign dark men, released him and gave him a large sum of gold on condition that he never return. This condition he held to, but recounted the event in his diary.

Harry Dickson, too, found this diary, written in 1854. The diary was part of an odd lot of books he had purchased by chance at an auction in Leith. He had been called to Scotland to investigate the death of an archaeologist whose body was found in the Grampian Hills not far from Castle Limmock.

With his curiosity aroused, Dickson investigated, and found that the room with the bed was in the castle and that the bed, with traces of blood, was made of orichalque—a metal similar to gold, but very hard. This metal had been employed by ancient civilizations, including the Babylonian, but since had been lost.

This discovery sent Dickson hastening off to London, and to the British Museum. His researches made in certain old books and parchments, left him pale with horror. He rushed then to the Prime Minister, and secured authorization on the arsenal at Edinburgh to supply him with whatever he needed.

In an army truck, Dickson and Wills went back to the castle and discovered the fresh blood of another victim on the bed. Packing their armament with them, they went through an unclosed door into a passage leading underground and into a kind of tube illuminated by weird cold light. Then through a grotto until they came to a parapet overlooking a vast cavern. There, at the bottom, lay a small, strange city. At that moment, a huge black mass reached the top of the parapet and was advancing. It was an enormous antediluvian toad. With two grenades Dickson destroyed the creature. Hastily, Dickson unpacked two cylindrical objects and launched them over the parapet. The detonations of the two aerial bombs were echoed by other explosions; everything trembled and the two detectives raced for the safety of the outer world. They had destroyed Babylon, and the god Baal.

But there was still work to be done. A scrap of paper found in the bedroom had the address of Rheina Schooten, Dutch taxidermist settled in Leith. Upon confrontation, Rheina launched a glance of intense power into the eyes of Harry Dickson. He staggered, but from behind him Tom Wills struck the taxidermist across the forehead with an iron bar, killing her. Then, before their very eyes, the beautiful Rheina, otherwise Rhâna, high priestess of Baal, became a mummy.

What had Dickson discovered in the British Museum and deduced from his research? That about the year 1000 B.C. the high priests of Baal had mastered the science of macrobiotics, making themselves practically immortal. During the reign of Nabonassar, they incurred the royal wrath and had to exile themselves. Through an extinct volcano they entered the subterranean world. A world with its own flora and fauna, and innumerable caverns and passages. In the course of time they had gradually travelled north to Scotland. Selecting Castle Limmock as a breathing place, they had installed themselves below it and used the bed to provide human sacrifices to the god Baal. Rhâna, the high priestess, acted as emissary to the outer world, luring victims to

the castle.

* * *

These are but three of the Harry Dicksons—from them you may be able to imagine what the other titles hold in store—Juicy titles such as “The Spectre Executioner,” “Cric-Croc, Death in Dress Clothes,” “The House of Hallucinations,” “The Terrible Night in the Zoo,” “The Mystery of the Seven Madmen,” “The Hermit of Devil’s Marsh,” “The Court of Terror,” “The Eyes of the Moon,”—and oh, so many more.

Jean Ray died September 17, 1964, just a little while after he had been hailed as the greatest living author of fantasy.

As far as I know, the only book of his available in English is “Ghouls in My Grave,” a collection of some of his best stories published as a mass market paperback by Berkley in 1964. In French, Bibliotheque Marabout has published nine volumes of his stories, plus sixteen volumes containing eighty of the Harry Dickson dime novels. These are in quality paperback format. Six of these Harry Dicksons are currently unavailable, but may be reprinted. For those who read French and are interested, the North American distributor for Marabout is A. D. P. Inc., 955 rue Abherst, Montreal H2L 3K4, Quebec, Canada. But do not expect quick service.

* * *

NOTE: I have had to rely on the front and back matter contained in the Marabout volumes for details concerning Jean Ray’s life and working methods. An excellent survey of French dime novels can be found in the Roundup article “Dime Novels in France” by George Fronval which appeared in #379 for April 15, 1964. I have also referred to the pastiche section of “The World Bibliography of Sherlock Holmes and Dr. Watson” for mentions of the German originals. My own collection includes “Memorias Intimas de Sherlock Holmes” published in 150 numbers by F. Granada of Barcelona. The covers of these are printed from the German plates. I also have many numbers of “Giuseppe Petrosino, il Sherlock Holmes d’Italia,” published by Nerbini of Firenze. The covers have been repainted by T. Scarpelli, but repeat the original scenes with minor changes in composition. Joe Petrosino, of course, is the New York Detective who went to Italy after the Black Hand; was murdered, and became a folk hero.

CAPTAIN HERON SERIES OF HIGHWAYMAN TALES

1. Captain Heron; or, The Highwayman of Epping Forest
2. Jonathan Wild’s Stratagem; or, The Highwayman’s Escape
3. The Hangman of Newgate; or, The Highwayman’s Adventure
4. Claude Duval and His Companions; or, The Race on the Road
5. Tom Ripon; or, The Highwayman and Housebreaker
6. The Highwayman’s Ride to York; or, The Death of Black Bess
7. Blueskin Baffled; or, The Highwayman’s Trap

RECENTLY PUBLISHED ARTICLES—DIME NOVELS, BOYS BOOKS

ALGER BIOGRAPHY IS BOON TO GENERATION OF READERS. A review of Ralph Gardner’s book “Horatio Alger; or, The American Hero Era,” published by Arco at \$10. Columbus Dispatch, Sunday, March 25, 1979.

DIME NOVEL MAGICIANS, by Morris N. Young, M.D. The Linking Ring, Vol. 35 No. 5, July 1955, Official Publication of International Brotherhood of Magicians, 1636 N. Argyle, Cincinnati, Ohio. An article about dime novels featuring magic or magicians. Very good.

A NEW AND INTERESTING PHANTOM TITLE

By H. K. Hudson

Several years ago I wrote a short article on phantom titles. Phantom titles are titles listed by a publisher which actually were never issued. They appeared in the listings at the rear of books and on the reverse side of dust jackets and most frequently as "the next volume of this series," near the end of a book.

"Jerry Todd, Detective," is probably the best known example of such non-existing titles.

Almost all of the major boys' book publishers were guilty of listing phantom titles. Henry Altemus Co. was probably the worst. They even listed a phantor series, "The Ben Lightbody Series." A. L. Burt Co. was probably the best. I can't off hand recall any Burt phantom titles, unless a few non-existing "next volumes" appeared in some of the series they took over from Hurst and reissued.

So, to get to the point of this article, I just came across a very interesting situation that is rather unique. I recently acquired a copy of "The Boy Scouts Along the Susquehanna" with a dust jacket. (By Herbert Carter, published by A. L. Burt Co.) The contents of the series is listed on the rear cover of the dust jacket. It gives the twelve published volumes of the series—plus a thirteenth title, "The Boy Scouts with Joffre in the Trenches; or, With the First American Red Cross Ambulance in France." This title was never issued.

This to the best of my knowledge, becomes the first case of a phantom title for series published by Burt.

The real interesting part is that the listing of this title is apparently quite rare. In the course of twenty-five years of collecting, I have handled literally hundreds of Burt books, but this is the first time I have seen this title listed.

Letters

Dear Ed:

Thanks for the latest issue of the DNR, which I found particularly interesting because of the cover photo of the DeWitt issues of Reynolds, and the listing inside.

These offer a good insight into aspects of blood and thriller publishing in Victorian America.

All the DeWitt publications of Reynolds, were pirated, of course, since American copyright did not protect them. Of all the American publishers who reprinted G W M R's fiction—Dick and Fitzgerald, Peterson, DeWitt, Norman Munro, Frank Tousey, etc.—only Long of New York seems to have made any arrangement with Reynolds or his heirs.

Besides pirating the stories, American publishers often broke the longer novels up into segments, retitled them, and often abridged or rewrote them so that they looked like new works.

Thus, DeWitt's "The Young Duchess, Imogene Hartland," and "Ethel Trevor" are all parts of the long novel, "The Young Duchess, or Memoirs of a Lady of Quality," which Reynolds published in 1857-8.

DeWitt's "Canonbury House," "Ada Arundel" and "Olivia," are parts of Reynolds' "Canonbury House" (1857-8).

DeWitt's Omar Pasha," "Catharine Volmar" and "The White Lady"

come from "Omar, A Tale of the Crimean War" (1855-6), while "Leila" and "Karaman" come from "Leila, or, The Star of Mingrelia" (1856).

Some of these, like "Karaman," have been extensively rewritten.

With DeWitt's #15 something new enters. "The First False Step" (#15) is not by Reynolds. Reynolds disavowed it when it was printed in the USA under his name. It is probably by James Malcolm Rymer, the author of "Varney, the Vampyre."

#16, "Rose Somerville," is also not by Reynolds. It is the novel "Rose Summerville," published as by Ellen T——, whose identity is not known.

#17, "The Miser's Will," is probably not by Reynolds. Its authorship is not known. I've never seen a copy of it, though it was reprinted occasionally in the 19th century. "The Palace of Infamy" is also doubtful. It may possibly be a retitling for Reynolds' "The Seamstress," but I have not seen it.

The reason that DeWitt printed only 7 novels that are definitely by Reynolds, is probably competition. Peterson of Philadelphia and Dick and Fitzgerald of New York both had extensive lines of Reynolds' fiction, which took in just about everything else of importance that Reynolds had written (plus, like Dewitt, some material wrongly attributed to Reynolds).

E. F. Bleiler

Other Publications—Boys' Books, Dime Novels

HENTY SOCIETY BULLETIN No. 7, March 1979. Excellent articles about Henty. This issue contains Beeton, Ward Lock, and Henty by Peter Newbolt, Notes on the American Editions, by Kenneth W. Porter and The Religion of G. A. Henty, by The Rev. Hugh Pruett. Anyone collecting Henty should belong to this organization. Write to Roy Henty, Secretary, 60 Painswick Road, Cheltenham, Gloucestershire, England.

THE AGE OF THE UNICORN, Vol. 1 No. 1, April 1979. A new publication devoted to the field of Fantasy, Mystery, Detective fiction, dime novels, pulps, etc. Published by Cook & McDowell Publications, 3312 Wimberg Ave., Evansville, Ind. 47712.

A QUICK SYNOPSIS OF THE MERRIWELL SAGA

The numbers given are those of Tip Top Weekly, where the original stories appeared. (This list was compiled by Ralph P. Smith and first appeared in the July-August 1926 issue of Happy Hours Magazine).

- | | |
|--|---|
| 1—At Fardale | 222—Athletic Team on Tour. |
| 13—Tour of the Continent | 236—Last Year at Yale. |
| 25—Tour of the World. | 274—Finding His Lost Brother. |
| 40—At Yale. | 285—Dick Merriwell at Fardale. |
| 53—Bicycle Trip, New York to 'Frisco | 326—Mad River Baseball League. |
| 67—Returning Trip with Athletic Games. | 337—Dick at Fardale. |
| 79—At Yale Again. | 360-2-4-etc.—Frank's Fight for Mines |
| 95—Summer Camp at Fardale. | 361-3-5-etc.—Dick at Fardale. |
| 104—Yacht Trip in Maine. | 376—Baseball—"The Independent Champions of America." Here is introduced Patten's Greatest "character," Cap'n Wiley. |
| 117—On the Railroad. | 389—Dick at Fardale. |
| 130—On the Stage. | 401—Frank's Second Fight for Mines. |
| 170—Maplewood Baseball League. | 414—Dick at Fardale. |
| 183—At Yale Again. | |

- 425—Frank's New Nine.
 428—Dick in Maplewood Ball League.
 Alternating Series of 3:
 441-447-456-462—Frank in Athletics,
 and Del Norte, the Avenger.
 444-450-459-465—Dick's Expulsion
 and Tour of the World.
 468—Frank's Athletics, the Last of
 Del Norte, Frank's Marriage.
 482—Dick Touring the World.
 494—Back at Fardale.
 506—Frank's Third Fight for Mines.
 509—Dick in Maine.
 512—Frank founds the "School of
 Athletic Development."
 515—Dick at Fardale.
 518—Frank's School—Dale Sparkfair.
 522—Dick at Fardale.
 524—Frank's school.
 527—Dick at Fardale.
 530—Frank's son born.
 533—Four league blue hills ball team.
 Frank's school and Dick's
 chums hold two franchises.
 548—Frank against N. Y. Giants.
 550—Dick at Yale.
 562—Frank out west. Training Chet
 Arlington.
 568—Dick at Yale.
 588—Dick at Pine Point camp.
 599—Frank's school—Ralph Sand.
 602—Dick at Yale football.
 605—Frank on the chase.
 608—Dick at Yale.
 611—Brothers mine fight in west.
 620—Dick at Yale.
 624—Frank's school.
 628—Dick at Yale.
 636—Frank's school.
 644—Dick in the woods. Young Joe
 Crowfoot.
 648—Frank's Ranch.
 652—Dick at Yale.
 656—Frank's Ranch.
 660—Dick at Yale.
 666—Frank's school.
 670—Dick at Yale.
 674—Frank's Ranch.
 677—Dick at Yale.
 680—Frank's School.
 684—Dick at Yale, vacation in North
 and West.
 698—Frank's school at Phantom Lake
 702—Dick in west and at Yale.
 716—Frank in South America and in
 the west.
 736—Dick's last year.
 764—Frank's school, later in west.
 784—Dick's graduation.
 796—Dick vacationing in many states.
 808—Frank's school.
 816—Dick in Panama revolution.
 824—Dick, Universal Coach at Yale.
 847—Dick in Olympics, for U. S.

(From No. 824 about eight numbers are early Frank Merriwell stories reprinted, using Jim Phillips in place of Frank. Dick appears as the coach). Ends with 850.

NEW MEMBERS

372. Michael Oriard, Dept. of English, Oregon State Univ., Corvallis, Ore. 97331
 373. Marshall D. Vance, P. O. Box 27, Forrest City, Arkansas 72335
 374. InvestArt Publishers, 666 West End Ave., New York, N. Y. 10025
 375. Peter J. Eckel, 1335 Grant Ave., South Plainfield, N. J. 07080
 376. James A. Maxwell, P. O. Box 473, Redwood Estates, Calif. 95044
 377. Carl T. Hartman, 4907 Allison Drive, Lansing, Mich. 48910
 378. B. Bradley Alexander, P. O. Box 622, Clarkson, N. Y. 14430

CHANGES

177. Frederick Fell, 386 Park Avenue South, New York, N. Y. 10016 (Correction)
 81. Austin Windsor, 2406 Whitehall Circle, Winter Park, Fla. 32792 (New address)
 219. Harland H. Eastman, 66 Main St., Springvale, Maine 04083 (New address)

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